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On the special question, and in a very general way on the whole question of development, the author's final paragraph formulates his opinion as follows:

"Under the general influences that inspired the great body of liturgical poetry, arose a trope (or tropes) of the responsory *Sub altare*, represented by the extant text from Limoges. Certain dramatists, wishing to carry out the implications of Herod's threats at the end of certain versions of the *Officium Stellae*, used such a trope as a substantial part of a text for an Innocents scene. The *Ordo Rachelis* thus created sometimes served as the conclusion of an *Officium Stellae*, as at Laon; sometimes, as at Fleury and Freising, it formed a separate and independent play. The relative simplicity of the *Ordo Rachelis* of Laon suggests the probability that the use of the trope in a conclusion of the *Officium Stellae* preceded its use in an independent play."

The search for the sources of the plays in the liturgy and Vulgate has yielded interesting results. The author's sane judgment very properly calls in question some of the views of Wilhelm Meyer, who in his brilliant study shows at times rather too keen a zest in establishing German origins. There is no mention, such as might well have been expected, of the scene of the Innocents in the Benedictbeuern Christmas play, with its use of two lines from the *Ordo Rachelis* of Freising. Among other merits this study has the great one which those interested have learned to expect in Professor Young's publications in the field of the liturgical drama, it offers new and excellent texts of the plays that are studied.

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PICKPOCKET, TURNKEY, WRAP-RASKAL AND SIMILAR FORMATIONS IN ENGLISH. A semasiological study by W. Uhrström. Stockholm. Magn. Bergvall 1918.

This large-octavo booklet of 80 pages might have proved a very interesting semasiological study indeed, if the author had approached his subject in a different manner. As it is, we get little more than a classified compilation of a number of such formations as pointed out by the title, and the writer has not even striven to make his selection fairly representative, as is shown by the absence of such common expressions as *cure-all*, *knockabout*, *knock-down*, *knock-out*, *lick-boot*, *marplot*, *make-believe*, *make-shift*, *never-do-well*, *split-nickel*, *stick-in-the-mud*, *stop-gap*, *shoo-fly*, etc., to mention only a few I happen to think of. To be sure, the author in the preface distinctly disclaims any aim at completeness, but he ought to have included in his list at least those of most frequent occurrence. As he has failed to do so and as his collection of material, gathered chiefly from dictionaries (notably the NED) and handbooks, is far from being exhaustive, I am very much afraid the hope expressed in the preface that the booklet 'as a collection of materials may be

of some use for future investigations of a more detailed nature' will prove elusive. It also, I am afraid, falls short of being as entertaining as the author expected to make it to the general reader by the arbitrariness of method he in the preface confesses to have employed in classifying and subdividing his material. The reviewer, having perused the 80 pages the booklet comprises, owns up to a keen feeling of regret that a splendid opportunity to write scholarly and at the same time entertainingly of his subject has been sadly missed by the author. He even fails to be instructive when the material presented fairly cries out for explanation, while, on the other hand, he deals out to the reader information about things that are perfectly self-evident. For example, on page 12, the reader is told that *DRAW-LATCH* is defined by Grose as a robber 'of houses, the doors of which are only fastened by latches.' But not a word of explanation is offered with regard to *NIP-LUG* on page 15, where at least *LUG* will be perfectly unintelligible to the ordinary reader who is not acquainted with that word. To be told by the author that the phrase is equal in meaning to that of being at loggerheads helps him very little to a real understanding.

The external make-up of the booklet is quite pleasing, but the pleasure of that is marred by a number of misprints that by the exercise of a little more care in proof-reading could easily have been avoided. See page 3, last line; page 13, line 3; page 14, line 1; page 15, line 22 and 32; page 20, line 8; page 21, line 10; page 23, line 8 f.b.; page 28, line 5 and 13; page 44, line 11; page 45, line 4; page 62, line 10; page 67, line 15. Finally, a well-wisher of the author might have suggested to him that he submit his manuscript, before having it printed, to the friendly scrutiny of a man conversant with idiomatic English. Then a number of queer expressions might have been set aright that now offend the eye of the fastidious reader. See page 5, line 8; page 11, line 8-9; page 23, line 6; page 31, line 9; page 33, line 2; page 37, line 12, 13; page 42, line 6; page 63, line 25; page 64, line 12 f. b.

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